

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# Faculty Artists Series

Program IV

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Saturday, February 17, 1990

8:00 pm

Walter Hall

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## PROGRAM

Slavonic Dances for Piano, Four Hands, Op. 46,

#1 in C Major

#2 in e minor

#6 in A Flat Major

#8 in g minor

Antonin Dvořák

William Aide and Patricia Parr, piano

The Old Man and the Sea

Joel Katz, bass; William Aide, piano

Lothar Klein

All Around the Circle (A Canadian Folksong Suite)

John Greer

Joanne Kolomyjec, soprano; Lisa Gaasenbeek, mezzo-soprano;

Mark DuBois, tenor; Joel Katz, bass;

William Aide and John Greer, pianos

\* \* \* Intermission \* \* \*

Sonata in e minor for two pianos, eight hands

Bedřich Smetana

Marietta Orlov, William Aide, Patricia Parr, Boris Lysenko

Liebeslieder Waltzes, Op. 52

Johannes Brahms

Joanne Kolomyjec, Lisa Gaasenbeek, Mark DuBois, Joel Katz;

Patricia Parr and Stephen Ralls, piano

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This evening's performance is being recorded by CBC and will be broadcast on *Arts National* on Tuesday, March 13 at 8:00 pm. Special thanks to producer Neil Crory and technician David Burnham.

CBC Stereo 94.1 FM



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## TONIGHT'S ARTISTS

Pianist **WILLIAM AIDE** received his musical degrees from the University of Toronto and the Juilliard School of Music. He is noted not only as a solo recitalist, but also as a chamber musician and accompanist. Mr. Aide has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, and has performed some twenty-five concerti with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian, and Arthur Fiedler. His recording of the 24 Chopin *Etudes* was released in June of 1987 to favourable reviews. During the past season, William Aide has written several book reviews for the *Saturday Magazine* of *The Toronto Star*. These have included reviews of David Cairns' biography of Berlioz, *The Making of the Artist*; Carol Easton's biography of Jacqueline du Pre; Otto Friedrich's *Glenn Gould: A Life and Variations*; and *Franz Liszt: Volume II, The Weimar Years*, by Alan Walker.

Since graduating from the University of Toronto Opera School, **MARK DUBOIS** has been universally and consistently acclaimed by critics for his outstanding lyric-tenor voice. He has performed as guest soloist with every major orchestra in his native Canada and with several in the USA, including those of Chicago, Boston, San Francisco, Cincinnati, Baltimore, Philadelphia, and Los Angeles. He made his debut with the Canadian Opera Company in 1978, and has subsequently appeared in leading roles in several of that Company's productions; he has been invited to perform major roles with opera companies across the country, as well as with companies in Belfast, Dayton, and St. Louis. He has been a featured soloist on such disc recordings as *An Evening with Rodgers and Hammerstein*, *Musical Toronto - A Concert Party*, *Oktoberfest Operetta*, and *West Side Story Excerpts* (in USA); Mark DuBois is also featured on a recently released Canadian Music Centre compact disc which includes *The Weaver*, written by U of T Professor Emeritus Oskar Morawetz.

Canadian mezzo soprano **LISA GAASENBEEK** is a recent graduate of the University of Toronto Opera School. While there she enjoyed great success in a variety of roles including Maurya in *Riders to the Sea*, La Marchande in *Les Mamelles de Tiresias*, the Announcer in *Gallantry*, Marcellina in the *Marriage of Figaro* and Isabella in *L'italiana in Algeri*. Last season she appeared in the Canadian premiere of Harry Somer's *A Midwinter Night's Dream* portraying the role of Daisy. At the Banff School of Fine Arts Summer Festival Miss Gaasenbeek was seen as Filipyevna in *Eugene Onegin*, Fyokla in Mussorgsky's *The Marriage* and La Principessa in *Suor Angelica*. In March Miss Gaasenbeek will perform the role of Lady Jane in the University of Toronto Opera School production of *Patience*.

**JOHN GREER**, a University of Manitoba Gold Medalist, continued his studies at the University of Southern California, where he worked with Gwendolyn Koldofsky and Brooks Smith. Presently a faculty member of the Opera Division, University of Toronto, Mr. Greer made his conducting debut under the supervision of music director James Fraser-Craig with Respighi's *Maria Egiziaca* during the fall of 1983. He has since conducted *The Marriage of Figaro* and *Gianni Schicchi* for the Opera Division; Benjamin's *Prima Donna* and Wolf-Ferrari's *The Secret of Susanna* for Opera Piccola in Victoria; *Riders to the Sea* at the Banff Centre; and numerous productions for the Gilbert & Sullivan Society in Toronto. Active as a vocal coach, accompanist and arranger, Mr. Greer is heard in these capacities across Canada in recital and on CBC. A recent recording of songs by Britten and

Vaughan-Williams with Canadian baritone Kevin McMillan was recently released on the Marquis label, and has just been nominated for a Juno award as best classical album. Next month, Mr. Greer will conduct Sullivan's *Patience* for the Opera Division.

**JOEL KATZ** was a prize winner at the 1982 Munich International Voice Competition, and a finalist at international competitions in Rio de Janeiro (1983) and Philadelphia (1982). Mr. Katz spent two seasons at Kaiserslautern, West Germany, where he sang such roles as Mephisto in *Faust*, Sarastro in *Die Zauberflöte*, and Angelotti in *Tosca*. He was a member of the Canadian Opera Company Ensemble, and he has performed with the major opera companies in Edmonton, Victoria, Calgary, and Winnipeg. As an oratorio soloist, he has been heard with the Ludwigsburger Festspiele, the Festival of International Prize Winners at Shaffhausen, Switzerland, and with the symphony orchestras in Toronto, St. Louis, Halifax, and Edmonton. Joel Katz is a graduate of the University of Toronto Opera School.

**LOTHAR KLEIN** is Professor of Theory and Composition at the University and a former chair of Graduate Studies in Music. As a composer his compositional catalogue includes all genres from symphonic to operatic to film music. His orchestral music has been performed by major international orchestras, including the Cleveland Orchestra, Munich Philharmonic, Bavarian Radio, Orchestre Symphonique du Montréal, Toronto and Vancouver Symphonies. This April, the composer's *Festival Partita*, commissioned by the Canadian Association of Youth Orchestras, will receive its premiere in Banff. A recent recording of orchestral music, *Musics Ancient and Modern* is frequently aired over CBC.

**JOANNE KOLOMYJEC** graduated from the U of T Opera School in 1983, the same year in which she won the Metropolitan Opera Auditions. A former member of the Canadian Opera Company Ensemble, she performed in many of their productions and, at that time, she also started to become known as an especially gifted interpreter of the Mozart heroines. Miss Kolomyjec has since performed with many of the major opera companies in Canada, and with the Santa Fe Opera in the United States. She continues to develop her career beyond the opera stage, performing with orchestras and in recital. She made her Carnegie Hall debut in 1985 with the Toronto Symphony, under the baton of Andrew Davis and, in the summer of 1987, she made her debut at London's Coliseum with the National Ballet of Canada in David del Tredici's *Alice*, with Karen Kain dancing the title role.

Born in Russia, **BORIS LYSENKO** graduated from the Leningrad State Conservatory, where he studied with the distinguished Soviet pianist, Natan Perelman. Mr. Lysenko taught at the Leningrad Conservatory for twenty years, eventually becoming Professor of Piano and Chairman of the Piano Department. In the U.S.S.R. and Europe, he performed extensively in solo recitals and as guest artist with orchestras, as well as recording for both radio and television. He immigrated to Canada in 1980, and is a member of the teaching staff at both the Faculty of Music and the Royal Conservatory of Music.

Born in Romania, **MARIETTA ORLOV** began piano lessons at the age of six. She studied with Florica Musicescu (teacher of Dinu Lipatti, Radu Lupu), and graduated with a master degree in performance from the Faculty of Music in Bucharest. Marietta Orlov gave her solo debut at the age of sixteen and, following a ten-year career of performing with orchestras in Romania, she concentrated on chamber music. Previous engagements have included concerts at the Prague Spring Festival, Bromsgrove Festival in England, and broadcasts on radio



and television throughout Europe. Marietta Orlov has taught at the Faculty of Music in Bucharest and at Notre-Dame College in Vienna; after moving to Toronto, she taught at Havergal College and, since 1978, she has been a staff member of the Faculty of Music, University of Toronto, and the Royal Conservatory of Music.

Since her debut with the Toronto Symphony at the age of nine, **PATRICIA PARR** has had a brilliant career. She has appeared with major orchestras in North America, including the Philadelphia Orchestra, the Cleveland Orchestra, and the Pittsburgh Symphony. An outstanding chamber musician, she has collaborated with such ensembles as the Guarneri String Quartet and the Orford String Quartet, and has performed here and abroad at numerous festivals, including the Marlboro Music Festival in Vermont. She is a founding member of the ensemble Amici with her colleagues cellist David Hetherington and clarinetist Joaquin Valdepeñas; the trio toured the Maritimes last spring under the auspices of Debut Atlantic, and presents its own series of concerts in Walter Hall. Miss Parr recently gave a performance at Toronto's Jane Mallett Theatre with violinist Arnold Steinhardt of the Guarneri String Quartet, and the Orford Quartet. In January, she travelled to Michigan for performances with the Fontana Ensemble.

**STEPHEN RALLS** was educated at Oxford University, receiving an M.A. in music, and at the Royal Academy of Music. His career as an accompanist began in London where he recorded frequently for the BBC with younger British singers such as Stephen Roberts and Graham Trew, and gave first performances of song cycles by Robin Holloway and Alun Hoddinott. He also worked regularly at the Aldeburgh Festival, performing the piano part in Britten's *Death in Venice* and accompanying Sir Peter Pears in numerous recitals. He joined the staff of the Faculty of Music, University of Toronto, in 1978 and since then has accompanied most leading Canadian singers, in concert and for the CBC. He is also a regular music staff member of the Canadian Opera Company. Mr. Ralls returns to England each summer to teach at the Britten-Pears School for Advanced Musical Studies at Aldeburgh. In 1982, he co-founded (with Bruce Ubukata) the highly successful concert group *The Aldeburgh Connection*, which presents a wide selection of Canadian artists in programs of vocal recital music, usually set in a literary or historical context.

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#### NOTES

**Slavonic Dances, Four Hands, Op. 46,**

**Antonín Dvořák**

The publisher Simrock asked the young Dvořák in 1878 to write some dances in Slavonic style for piano duet, in an attempt to repeat the success of Brahms' earlier *Hungarian Dances*. Dvořák composed eight dances in rapid succession, using wholly original material, unlike Brahms, who was in fact accused of "stealing" the work of his lesser-known contemporaries. Features of Dvořák's *Dances* include typical Czech rhythms and turns of melody,

and marked contrasts of tempo, mood and key. According to the Dvořák biographer Karel Hoffmeister, not only do the dances "bear the stamp of classical clarity, purity and fastidiousness of workmanship" but that:

"In their special style the *Slavonic Dances* have a power which carries us off our feet, to which they owe their triumphant success, for such fire and temperament were and are, extremely rare qualities in music."

-- Note by Dean Bradshaw

### The Old Man and the Sea

Lothar Klein

Hemingway is the source--the mover of my *Epitaphs for Orchestra* (1963) and the present song cycle (1965). What attracts me to Hemingway's style is its matter of factness so alien to 19th century poetizing. Working with Hemingway's lean words was a delight. Under their surface unmusicality I discovered subtle musical prose rhythms. As the poetic metaphor is paramount to the 19th century song, so continuity of action is paramount in my song cycle "in Novel form" where words themselves take precedence over poetic atmosphere. My prime concern, then, was that the listener understand Hemingway's words about the old, tenacious fisherman who is blessed by luck and then forsaken.

Securing permission from the Hemingway estate to use the reordered text for public performance and publication posed a protracted challenge. When the estate reverted from Scribner's to his wife Mary, Miss Mary graciously granted me permission along with an appreciated comment. "Ernest's words and your musical style seem to have an affinity. I find the songs moving and perhaps Ernest would have liked them too -- but you may know that he was not very musical. Did you watch the Derby the other day? That young jockey Steve Calvin certainly has class!" Composed in 1965, this evening marks the cycle's Canadian premiere.

-- L.T.

### All Around the Circle (A Canadian Folksong Suite)

John Greer

*All Around the Circle* was commissioned by Toronto's Aldeburgh Connection (artistic directors: Stephen Ralls and Bruce Ubukata), premiered as part of their *Northern Lights* program on January 31, 1988, and performed again that summer when the group made its Aldeburgh Festival debut. It is a through-composed suite of English Canadian folksong arrangements which guides the listener through an aural tour of the country, beginning in the Arctic ("When the Icemorns nest again") and passing through Alberta ("The Alberta Homestead") and the Prairies ("Old Grandma") to Ontario ("Rattle on the Stovepipe") and Nova Scotia ("Do you see that there bird"), arriving finally in Newfoundland, where all finishes with a high-spirited *Quodlibet* in which the well-known "Tse the B'y that Builds the Boat" is entwined with six other rollicking songs of the sea and her people. Other musical features of this work include the detailed instrumental rendering of seven distinct bird calls (all of which could conceivably be heard together in southern Ontario on a warm June morning!) and an extensive *Fantasia* for the two pianists based on the exquisite Conception Bay folksong "The Morning Dew".

-- J.G.



## Sonata in e minor for two pianos, eight hands

Bedřich Smetana

The first major nationalist composer to emerge from Bohemia, Bedřich Smetana (1824-1884) is most well known for his contributions to the birth of Czech opera. He played a central role in composing some of the first Czech national operas, as well as introducing his works and the works of his Czech contemporaries to the public while serving as principal conductor of the Provisional Theatre. This task was fraught with difficulties. Although the public was at first enthusiastic to his works, harsh reviews from the critics rapidly manipulated public opinion. In addition, there was a conflict between Smetana and František Pivoda, critic and supporter of Smetana, which led to the accusation that Smetana was solely interested in performance of his own works. At the height of the crisis, many Czech composers including Dvořák defended him. This five-year debate resulted in Smetana being released from his post and reappointed later with an increase in salary.

All operatic contributions and conflicts aside, Smetana was also an important pianist and teacher of the time, founding music schools in Göteborg (Sweden) and Prague. Although the Swedish school attracted more applicants than could be accommodated, the Czech school progressed more slowly, initially drawing very little profit. The *Sonata in e minor for two pianos, eight hands* was composed for the Institute in Prague. It was a recital piece intended to accommodate the growing number of students performing in the school recitals -- the same recitals in which their teacher, Bedřich Smetana, was a co-participant.

Tonight's concert marks the first occasion at which pianists William Aide, Boris Lysenko, Marietta Orlov, and Patricia Parr have performed together.

-- Note by Ronda Rindone-Baird

## Liebeslieder Waltzes, Op. 52

Johannes Brahms

### Synopsis:

1. He begs the maiden to relent and agree to meet him.
2. If you have never known sorrow, love will teach you.
3. The lover would have been a monk if he had not met her.
4. She will be filled with joy if he really loves her.
5. The girl is sad because her lover is absent.
6. Like a bird he will fly to the garden of love, but he is wary of treachery.
7. She is heart-broken because he has rejected her.
8. Her smiles drive away his sadness. He will always be true to her.
9. Beside the Danube, a maiden looks out from a house in which she is locked up. The iron bars are a challenge to the lover.
10. Love and trust have the beauty of a stream gliding through the meadow.



11. The neighbours do not understand. They think the lover is demented.
12. The locksmith will bring padlocks to stop the mouths of the gossipers.
13. As a bird seeks a nest, the heart seeks another heart.
14. He begs her to respond to his love.
15. The nightingale sings beautifully on a starry night. Kiss me, dear heart, even on a dark night.
16. Since he fell in love he has been out of his mind and in the depths of despair.
17. Her feet will get wet if she walks in the meadow, soaked by his tears.
18. When I think of you my heart trembles with love and joy and sorrow.

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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